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BANG! THE BERT BERNS STORY

Brett Berns on his music-meets-the-mob documentary about his father, the prolific hit songwriter

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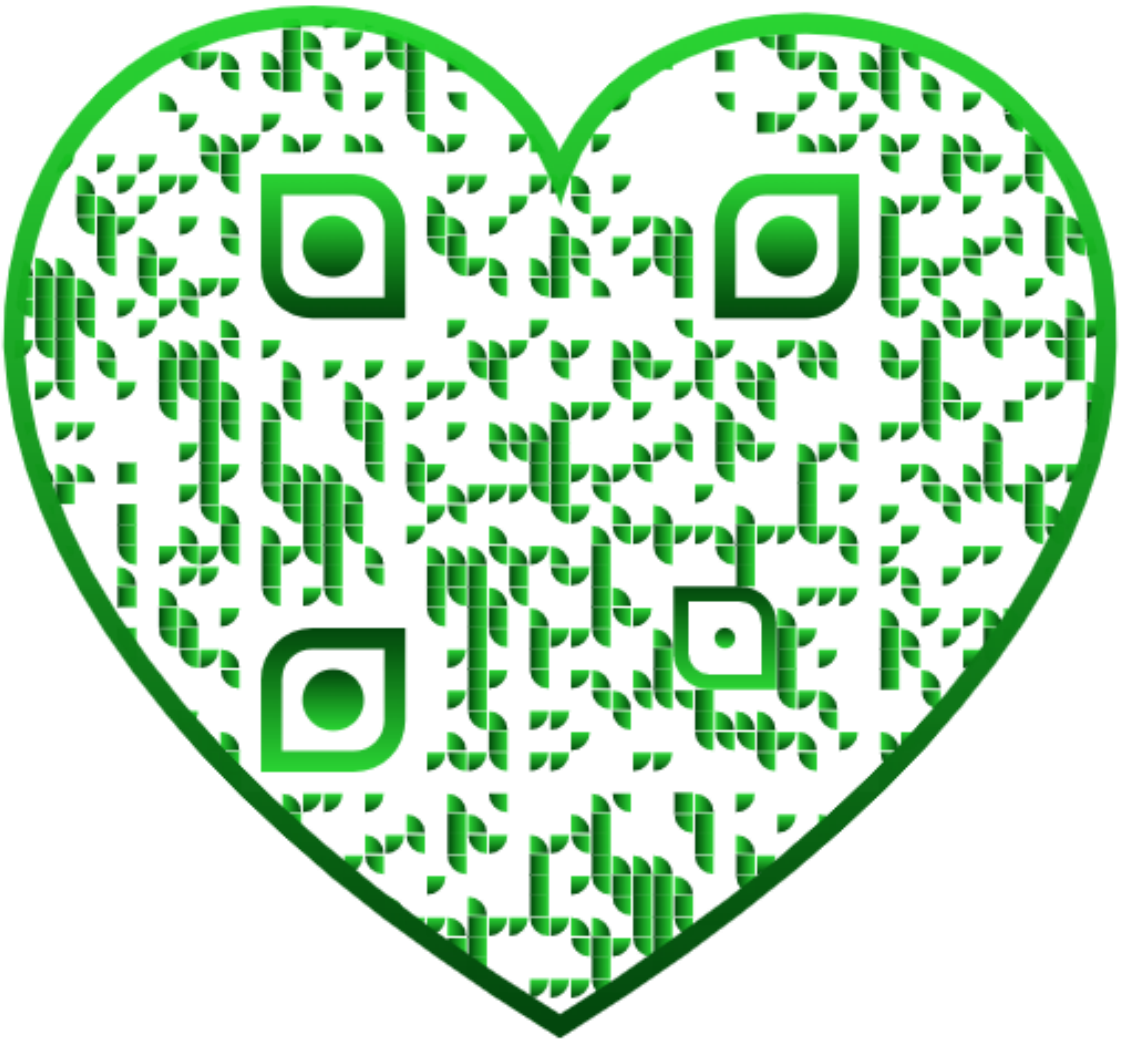

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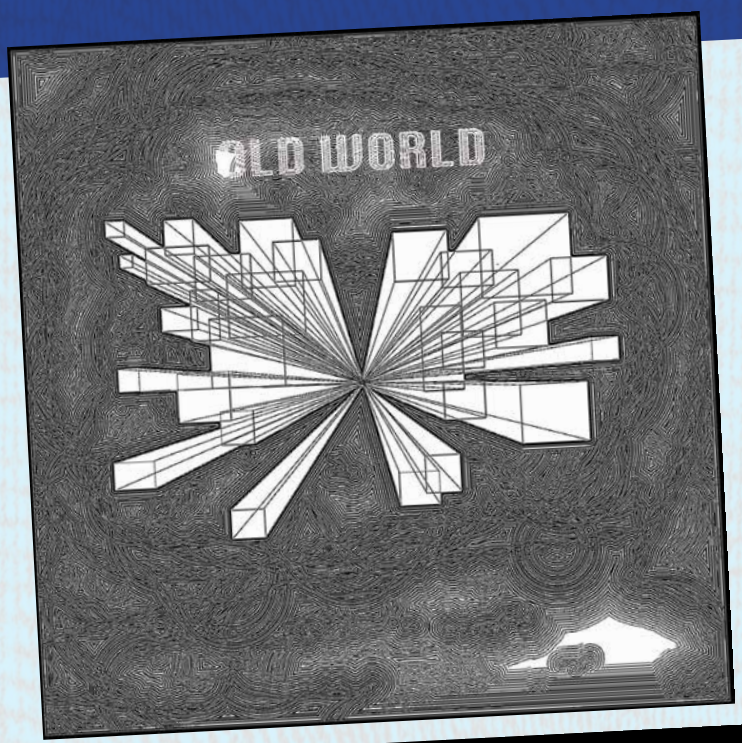

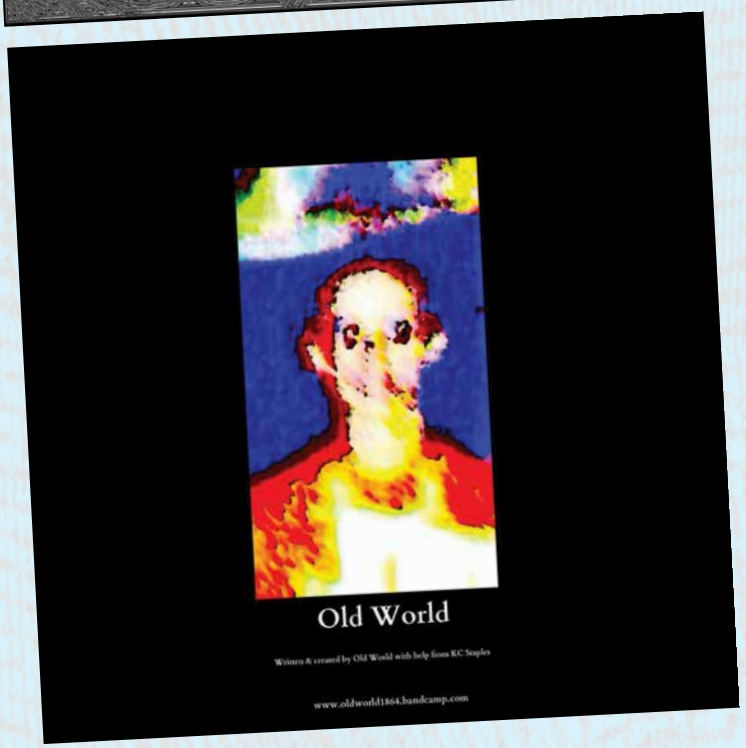

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ON THE COVER
Photo of Bert Berns
courtesy of Brett Berns

Oh, sometimes I feel like
I feel a little sad inside
My baby mistreats me
And I kinda get a little little mad

"Everybody Needs Somebody to Love" - Bert Berns

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KAPLAN'S KORNER

Summertime Sprouts with Possibilities

It's the PS Audio Sprout 100 integrated amplifier!

BY JIM KAPLAN

THE PS AUDIO SPROUT 100 integrated amplifier showed up at *Record Collector News* World Headquarters for a visit. It costs a mere $599 and puts out 100 watts into 4 ohms, 50 watts into 8 ohms, has a headphone jack, Bluetooth, a DAC capable of DSD 128 and PCN 384/24. And it has an extremely decent MM Phono stage. Plus, a remote that feels pretty good in the hand. Oh, and it's quite handsome too. MY WIFE LOVES THE WAY IT LOOKS. (That's code for you can get away with setting it up in the living room if you want.) I dig the way it looks too! I couldn't wait to hook it up and give it a listen. But to be honest I wasn't expecting much.

First, I pulled out about $6,000 worth of amp and preamp and stuck the $599 Sprout between a pair of Legacy Classic speakers on the output side and about $12,000 worth of MC cartridge, tonearm, turntable, phono cable and phono stage on the input side of the Sprout using the analog input. Not a fair test at all. I was setting up the Sprout to fail. It was surprising easy to listen to. Very non-fatiguing. Not grainy or crappy at all. This $600 unit held its own.

Next, I hooked the Sprout up to the Thiel 2.3 speakers and I had the SOTA Star Sapphire with the SME IV arm and Hana EH cartridge going directly into the phono stage via the inputs marked "vinyl" in the Sprout. Very nice sound, people. I really like that MM phono stage. The Hana EH cartridge sounds amazing for its $475 price, and amazing comes through with the Sprout 100. Normally I can't wait to get stuff like this out of my main system and go back to my bliss. But the Sprout stayed in the system for days and I had a blast playing record after record.

Finally, we hooked the Sprout up in my son's room to the Linn Keleigh speakers and the Rega Planar 3 with Ortofon 2M Blue going directly into the Sprout's

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MM phono stage marked vinyl. And that's where it's going to stay. It's replacing a vintage Yamaha Natural Sound CA-400 integrated amp that we thought sounded pretty good. It does. But not compared to the Sprout. This is the new vintage integrated amp. And with Bluetooth and all those other features this could be the entry level integrated that you hang on to for a long time while you upgrade the components around it. And yes, my son is taking the Sprout with him when he leaves for college this fall. I know I will miss you. You too son.

THE SHOW ORANGE COUNTY

THE LA AUDIO SHOW CANCELLED itself a month before showtime and some of those vendors decided to try to salvage something by doing THE Show Orange County instead. It only took the RCN News Crew two hours to check out the two floors of rooms at THE Home Entertainment Show in Orange County on Saturday June 2. Not as much fun as we had hoped for. The rooms sounded pretty lousy for the most part. Probably not the vendors fault as they were pretty small rooms. Bummer though.

Keep your records out of the sun on those summertime road trips

What's not a bummer is record collecting on summertime driving vacation. Some of my favorite finds were brought home from vacation. I keep one of those insulated pizza-type bags in the car to keep the sun off the records. You want to keep exposure to heat to a minimum, so make sure you protect those babies and get them back home and out of the car ASAP. Never leave records in a hot car. Kids or dogs either, of course. Chocolate too. Get them OUT FAST.

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COURTESY OF PHOTOS BY ROPSIE RANDOLPH

Bert Berns

ALL PHOTOS: COURTESY BRETT BERNS

BANG THE BERT BERNS STORY

Music meets the mob in Brett Berns' and Bob Sarles' documentary about one of the greatest songwriters of the twentieth century

BY HARVEY KUBERNIK

LEGACY RECORDINGS, THE CATALOG DIVISION OF Sony Music Entertainment, issued *BANG! The Bert Berns Story* Official Soundtrack for the first time on vinyl as a two LP set on December 8, 2018.

18 selections offer an insight into the stellar musical catalog of Bert Berns (November 8, 1929-December 30, 1967) who was notable for having been a hit songwriter, wildly successful record producer and label chief whose work juxtaposed him not with only R&B greats but also pop artists, British Invasion acts and American rockers.

Berns was inducted as a non-performer and received the Ahmet Ertegun Lifetime Achievement Award in 2016 to the Rock and Roll Hall of Fame.

The LP includes "Piece of My Heart," Erma Franklin, "Tell Him," The Exciters, "Twist and Shout," The Isley Brothers, "Cry Baby," Garnet Mimms & The Enchanters, "Everybody Needs Somebody to Love," Solomon Burke, "Here Comes The Night," Them, "Are You Lonely For Me Baby," Freddie Scott, "Cry To Me," Freddie Scott, "Brown Eyed Girl," Van Morrison, "Am I Grooving You," Freddie Scott, and "Piece of My Heart," Big Brother & The Holding Company – a cover of the Erma Franklin song featuring Janis Joplin's lead vocal.

The saga of Bert Berns is told in *BANG! The Bert Berns Story* documentary film that was launched worldwide on Apple Music and iTunes in 2017 where it immediately became the #1 documentary on the platform.

The film which played the film festival circuit and was theatrically released earlier in 2017 has garnered critical kudos which takes into account its subject's enduring musical legacy.

BANG! The Bert Berns Story debuted in spring 2017 at SXSW and screened at numerous festivals including Boston Film Festival, where it won the Best Music Award, as well as Chicago's CIMMFest (Best Soundtrack), Seattle International, Athens International, UK's Doc 'N Roll, Vancouver International Film Festival, Buffalo Film Festival, Mill Valley Film Festival and others.

And now *BANG! The Bert Berns Story* is finally available on DVD. The expanded retail item features an hour of outtake bonus footage incorporating Paul McCartney, Keith Richards, Andrew Loog Oldham, Ronald Isley, Ben E. King, Solomon Burke, Brenda Reid, Betty Harris, Mike Stollar, Charlie Thomas, The Strangeloves, Carmine "Wassel" DeNoia, Doug Morris, Brooks Arthur, Cassandra Berns, Don Drowty, Garry Sherman and Joel Dorn.

The DVD is available through bangthebertbernsstory.com

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Bert Berns, unlike his music business contemporaries, was equally at home producing American soul artists in New York as he was working in London during the height of the British Invasion where his songs were covered by the Beatles, Rolling Stones, Animals and Them.

THE SUDDEN DEATH OF BERT BERNS ON December 30, 1967 of a heart attack is the final scene in my book *1967 A Complete Rock Music History of the Summer of Love*.

"One of the side benefits of America opening its doors to our version of their music was we got to meet our heroes and villains," volunteered record producer, author, and deejay, Andrew Loog Oldham in the same pages. "Bert Berns was a hero." Oldham formerly managed the Rolling Stones while producing their studio recordings during 1963-1967.

Burt Berns

L–R, Carmine "Wassel" DeNoia, Patsy Pagaon and Bert Berns

One LP on the Bang label made a big impact on Staff Sergeant Roger Steffens in Vietnam, who had been shipped off to military service in November 1968.

"Michael Herr's Dispatches understood better than anyone that it was a rock 'n' roll war," Steffens explained in *1967 A Complete Rock Music History of the Summer of Love*.

"Among the albums we heard in Vietnam that helped put our 'shituation' into perspective was Van Morrison's 1967 *Blowin' Your Mind*, produced by Bert Berns," recalled Roger. "People primarily bought it because of 'Brown Eyed Girl.' But they weren't ready for 'T.B. Sheets.' Here was a real flat out rock 'n' roller, who had been in Them suddenly making poetry. *Blowin' Your Mind* was the trailer for *Astral Weeks*."

BRETT BERNS

"I MADE *BANG! THE BERT BERNS STORY* BEcause this extraordinary untold story needed to be told by the people who worked alongside my father as he created his vast and unique body work," said director Brett Berns, a graduate of the University of Virginia and veteran of the Israel Defense Forces Paratrooper Brigade.

"Bert Berns was one of the greatest music men of the twentieth century, yet he was also the most obscure. His death at a young age, combined with the neglect of powerful figures intent on burying his legacy, caused him to virtually disappear from the history of rock and roll. It thus became my life's ambition to champion my father.

"I was only two years old when my dad died in 1967. Knowing that his rheumatic heart would take his life, he would tell my mother, 'my children will know me through my music.' In tandem with my sister Cassandra, I set out to learn the meaning of this riddle and what we discovered was a revelation so great that it called for historical revision. For buried beneath the sands of time was a unique canon of music and a story greater than fiction.

"My greatest personal realization was that only through the telling of his dramatic life story would my father be recognized for his part in our musical history. He had been so utterly forgotten that only a multi-media barrage would make people take notice of this lost icon," reinforced Brett.

"I began interviewing subjects for the film nearly a decade ago. Being a first time filmmaker, I partnered with seasoned veterans and spared no expense on production. I personally conducted every interview and learned the fundamentals of editing. One door opened the next, and the greatest legends of rock and roll fell into the project along with a number of characters never before seen on film.

"It wasn't until world class editor and director Bob Sarles joined the project that the film truly took flight. A brilliant documentary filmmaker, Sarles reshaped the film, brought his best people on board to conduct B roll and re-creation shoots, orchestrated animations and graphics, and used Joel Selvin's biography as the bedrock for the film's narration. Musician, actor and deejay Stevie Van Zandt's narration brings the voice of Bert Berns into the film.

CONTINUED ON PAGE 14

L–R, Jeff Barry, Ellie Greenwich, Phil Spector and Bert Berns

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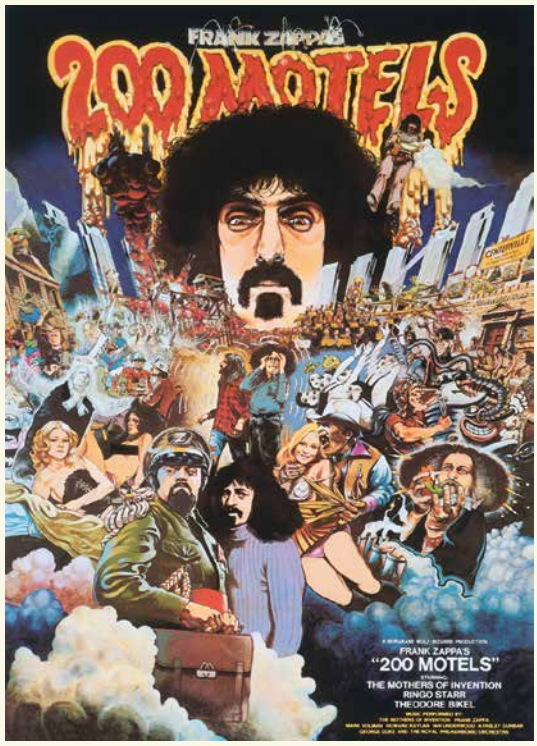

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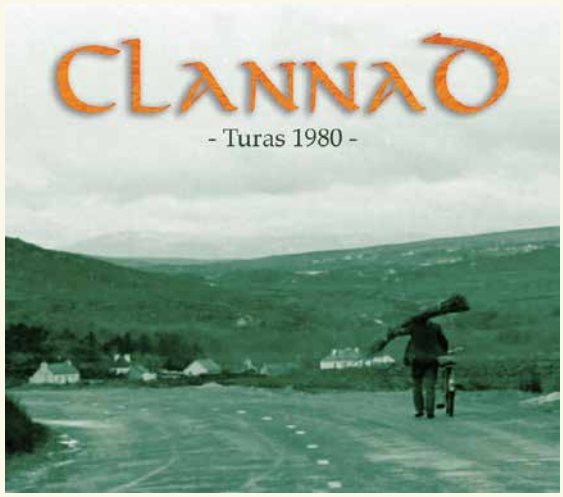
—Roger Ebert,RogerEbert.com



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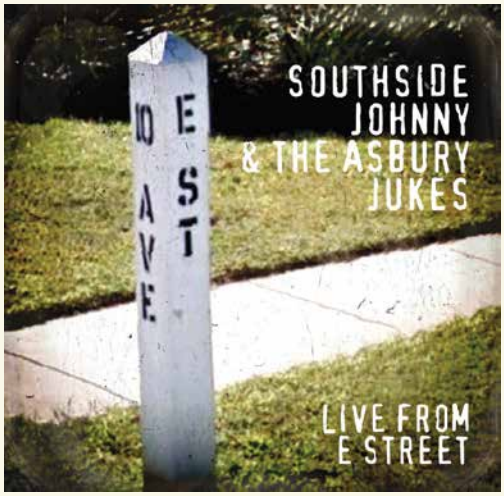

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CONTINUED FROM PAGE 12

"What began as a passion project designed to introduce the world to Bert Berns has evolved into both an important historical document and an inspirational example of how to live life with courage and create art with passion, love and collaboration. With my father entering the Rock and Roll Hall of Fame in 2016, my greatest ambition is to share *BANG! The Bert Berns Story* with the world."

BOB SARLES

FILMMAKER BOB SARLES, CO-director and editor of the film has his movies on permanent display at the Rock and Roll Hall of Fame in Cleveland, Ohio, Experience Music Project in Seattle Washington, and the Stax Museum of American Soul Music in Memphis, Tennessee.

In 2017 I spoke with Sarles about the acclaimed documentary.

Q: Talk to me about editing. How do you weave the narrative tales with the music?

A: I have directed and produced a ton of music related film and television content, but I also edit all of my own films, and continue to edit projects for others. It is the filmmaking craft that I have the most experience at, so I always look at a project from the editing standpoint. I have learned from decades of editing documentaries and television shows how to construct a compelling story out of the materials I have at my disposal.

Bert Berns and Ilene Berns

In this case, and in much of the music related films I've made, the most important element in telling the story is the music of the era. The initial cut Brett was working on usually started with a song, but because Brett lacked the experience of an established editor, he would often let the song play until it ended or the story he was telling was completed. Sometimes I cut songs sometimes to use a lyrical hook, whereas other times I used a musical break to score an emotional scene. Everything was done in service of the story we were trying to tell.

I look at the music first as score and try and edit with the music to maximize its emotional impact on the story. Clearly, if you are telling the story of the recording of 'Twist & Shout' you are going to use the appropriate version of that song in that part of the film. Brett, with his great knowledge of his father's output, was incredibly helpful in suggesting the lesser known songs in the Bert Berns cannon for emotional hooks, even if that song may have been produced at another part of the timeline. Fortunately, we had a very deep well of amazing music to draw from.

In the few instances where we needed original music created for the film I turned to my old friend Barry Goldberg, the great organist from Electric Flag (currently in band The Rides with Stephen Stills and Kenny Wayne Shepard) who has scored a lot of film and television, to compose and produce those interstitial music cues which integrated

CONTINUED ON PAGE 16

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CONTINUED FROM PAGE 14

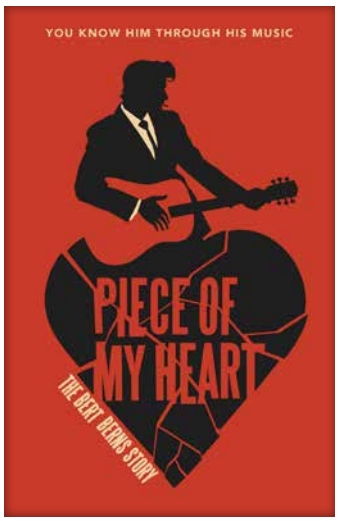
seamlessly with the needle-drop Bert Berns music cues that made up the majority of the film's soundtrack.

Q: What is the challenge of telling a story about someone who left the planet 50 years ago but the catalog continues to be utilized and heard?

A: The single biggest challenge we had, and one that is rarely noted, is the fact that we did not have a single frame of film or video footage of Bert Berns himself. Any home movies of Bert were lost over the years. That was a tremendous handicap. But, by utilizing photos we had of Bert and augmenting them with other archival footage, we were able to disguise that fact. That the Berns kids controlled a good portion of the publishing made using Bert's music easier. Neil Diamond's decision to not participate in the film meant we had to work around not having his catalogue available to us.

In the end that wasn't nearly the problem we originally thought it might be, as the film is the Bert Berns story, not the Neil Diamond story. The easy part is that many of the songs used in the film's soundtrack are recognizable, and trigger an automatic emotional response in the audience. This is why these songs are still around. So many of them remain timeless.

Q: When you first began the venture, to now viewing the finished product, what were your initial impressions about Bert Berns and what did he become to you after you completed the portrait?



A: I initially thought of Bert Berns as a talented guy with an ear for great pop music. After immersing myself in the subject and the music I came to learn that he was a tremendously soulful guy and was responsible for helping to create some of the deepest soul music ever produced. He was a lot more than 'Twist & Shout,' 'Tell Him' and 'Hang On Sloopy.' The sides he recorded with Solomon Burke, Betty Harris, Freddie Scott and Erma Franklin and so many others are simply sublime and right up there with the greatest soul records ever made."

During May 2018 I asked Brett Berns about the vinyl soundtrack of the documentary and the just released retail DVD product.

Q: Tell me about assembling the vinyl soundtrack to your documentary. I know there have been numerous collections of Bert's tunes, masters and for music publishing usage, but how did you and your sister Cassandra choose these specific recordings for the soundtrack?

A: Record industry legend (and *BANG!* star) Doug Morris produced the very first compilation of my father's work in 2002, *The Heart and Soul of Bert Berns*. ACE Records in the UK followed with three complete volumes of The Bert Berns Story. The *BANG!* soundtrack on double vinyl is a trophy for the film and all who

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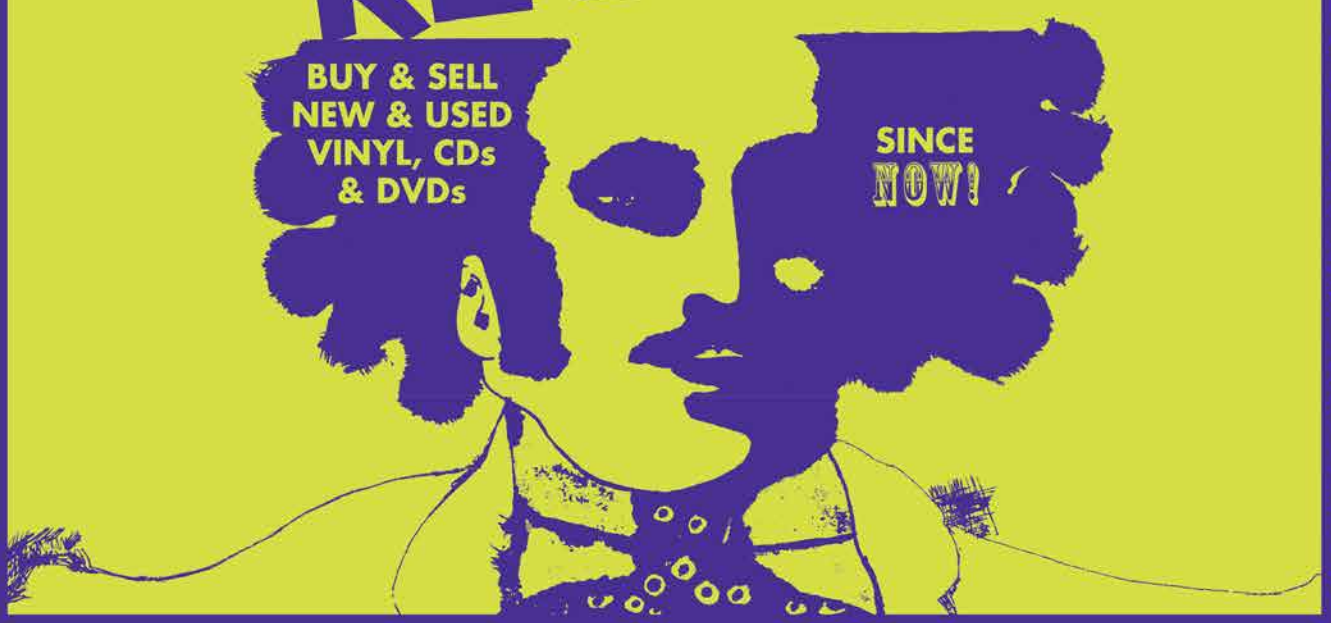

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took part in making it happen. Sony Legacy, who controls my father's Bang and Shout record labels, did a masterful job with the gatefold package. One of the film's principal producers, Michael Borofsky, produced the soundtrack. We came up with the track list together, aspiring to represent both the documentary and the larger body of work. The combination of classics and rare gems is an ideal counterpoint to the movie.

Q: As you embarked on this project, what was the initial goal of the endeavor?

A: Bert Berns was one of the greatest record men of the twentieth century, but also the most obscure. Time and politics had buried his name. Thus the primary goal of the film was to raise awareness of the legacy and propel my father's induction into the Rock and Roll Hall of Fame. My dad fathered three children during the last three years of his life, knowing he would not live to see us grow up. "My children will know me through my music" was his mantra. And through a long journey of discovery, my siblings and I made his dream come true.

L-R, Cassandra Berns, Keith Richards and Brett Berns

The film is a pillar of this effort, along with Joel Selvin's epic biography *Here Comes The Night: The Dark Soul of Bert Berns and the Dirty Business of Rhythm & Blues* and the Broadway bound musical *Piece of My Heart: The Bert Berns Story*.

Q: And now after countless viewings at museums and movie theaters, along with critical acclaim, and the DVD is being released, what new emotions and feelings emerged about your father and his influential catalog?

A: I was struck by the reaction to the movie from audiences in the theater. With 50 international film festival screenings and a U.S. theatrical release, the film made a deep impact on audiences as they laughed and cried together in the cinema. I think people fall in love with Bert Berns, and with his music and his story. The love for my dad expressed by my father's colleagues on screen is infectious. For me personally, I've become closer to the father I never knew. His daring example has inspired me at every turn.

Q: Tell me about the bonus features. Did you always know that there was at least an extra hour of footage that could be incorporated into a DVD? Does the bonus footage add or further expand the saga? Or viewed as

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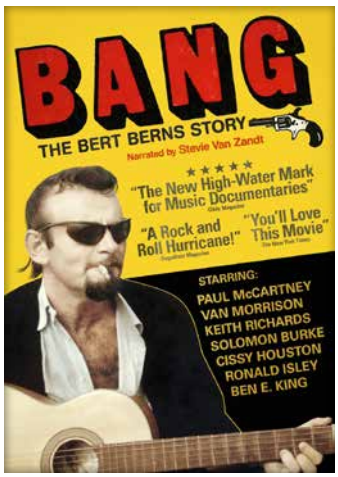
extra glimpses from them?

A: It became clear early on that, following a decade of interviews, we had enough material to make two films. When my co-director and editor Bob Sarles came aboard the project, he structured the story mercilessly, cutting many of my favorite moments. When I would object, he would say 'DVD extras!'

The interview outtakes both expand on the story and provide additional revelations. Keith Richards riffs on 'the sensitivity and the toughness' of the songs. Ronald Isley and Paul McCartney tell the complete 'Twist and Shout' story. And the 10 minutes of my father's well-connected friend Carmine "Wassel" DeNoia is a short film in and of itself.

Q: How 'bout a few behind the music reflections about the shoots of Keith Richards, Andrew Loog Oldham, Paul McCartney, Van Morrison, Cissy Houston, Brooks Arthur and Ronald Isley. They all seemed very receptive in general to talking about Bert's music and the impact on their repertoires. Van Morrison seemed to embrace Bert's short role in his musical career after somewhat distancing himself for many decades.

A: I was admittedly terrified at having to sit opposite so many towering giants during the interviews, but the affection shown by my father's colleagues made it a joy each and every time. My dad's engineer Brooks Arthur was among the first to be interviewed and joined me as a producer.



Solomon Burke asked for a king's throne in his rider and delivered a sermon. Brenda Reid cried tears of joy throughout her interview. Cissy Houston reminisced about Bert and his collaborative spirit — she wrote (uncredited) many of the background vocal arrangements on those records.

Paul McCartney invited us into his home, shook everyone's hand on the set, and was so prepared that he basically interviewed himself. Andrew Loog Oldham gave a passionate no holds barred interview and helped bring Van Morrison and Keith Richards into the project. We went to Belfast to interview Van, who was gracious and welcoming. Keith Richards was the very last interview. I'll never be able to properly express my gratitude to the stars of *BANG! The Bert Berns Story*.

Q: Has the movie and the soundtrack succeeded beyond your wildest expectations and brought attention to the music and life of Bert Berns? We also discover your colorful mother Ilene.

A: The film has truly exceeded my every ambition. *BANG!* was the best reviewed documentary of the year. It inspired the Sony Legacy soundtrack. And it got my father into the Rock and Roll Hall of Fame. My mother — who was the most difficult interview to secure — is also immortalized in the film and was able to see it on the big screen before her death last year. With DVD and international broadcast release this year, we look forward to

CONTINUED ON PAGE 22

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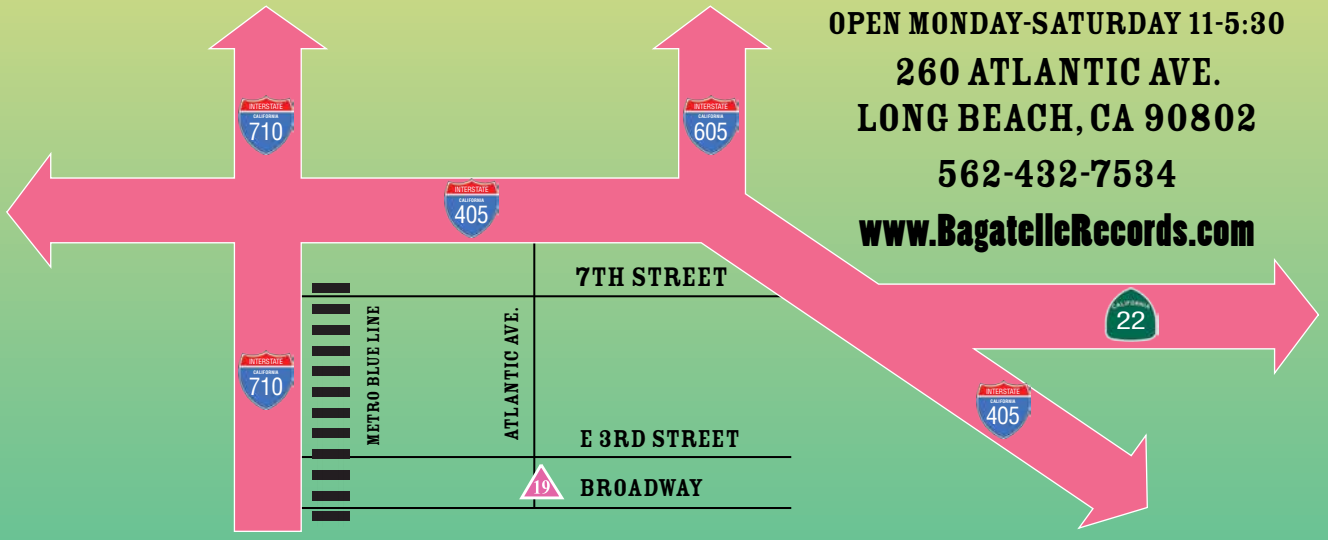

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sharing the movie with the widest possible audience.

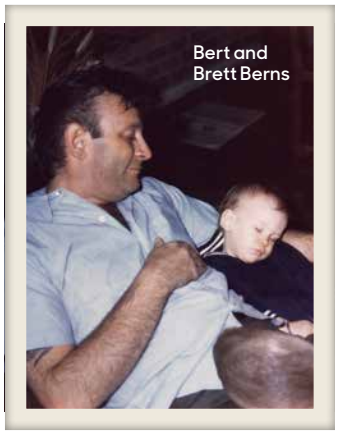
Q: What were some of the key things you can say about collaborating with director Bob Sarles?

A: Bob Sarles and his wife Christina Keating are brilliant documentary filmmakers — a team that brings two lifetimes of experience to a project. I had been conducting interviews for close to a decade, learned the basics of editing, and had a (very) rough cut of the film. It was Berns historian Joel Selvin who introduced me to Bob, who would spend a year reshaping the material into a movie. Bob is a storyteller who taught me narrative structure.

It was Bob's idea to include narration, and he used text straight out of Joel's book for the script, read fittingly and artfully by Stevie Van Zandt. We worked closely together, but I knew that – like my father did with his artists — I should give Bob a free hand. For me it was a master class in filmmaking. Bob's contribution proved so transformative that he earned a co-director credit.

Q: Do you like the world of music documentaries after doing one? Do we need them for the real story? What advice would you give to producers and directors and estates involved in the undertaking?

A: It's been said that we are living in the golden age of music documentaries. Music docs have taken the Oscar three times in the last six years.


Bert and Brett Berns

Standing In The Shadows of Motown inspired me to make this film — I had even originally envisioned filming performances of the songs. But we had too much story to tell, and let the original masters serve as the score.

My advice to filmmakers is to let the truth guide you and leave the rough edges; be selective and don't try to tell the whole story; be true to your vision and don't take notes until you're finished; exercise patience and perseverance; and remember the difficult work begins when the film is finished. Find a great publicist (like Bob Merlis), promoter (like Elliot Kendall), sales agent (like Cargo Film) and benefactor.

Funding these projects is extremely difficult. We were fortunate to have Bert Berns as our angel investor, and still had to beg and borrow our way to the finish line. Film festivals are critical to building buzz and proved key to our success with *BANG*. And if the stars align, you'll distribute your film with Abramorama — leaders in independent documentary distribution.

Please visit https://www.bangthebertbernsstory.com

Harvey Kubernik is the author of 14 books. His debut literary music anthology *Inside Cave Hollywood: The Harvey Kubernik Music InnerViews and InterViews Collection, Vol. 1* was published in December 2017, by Cave Hollywood. Kubernik's *The Doors Summer's Gone* was published by Other World Cottage Industries in February 2018.

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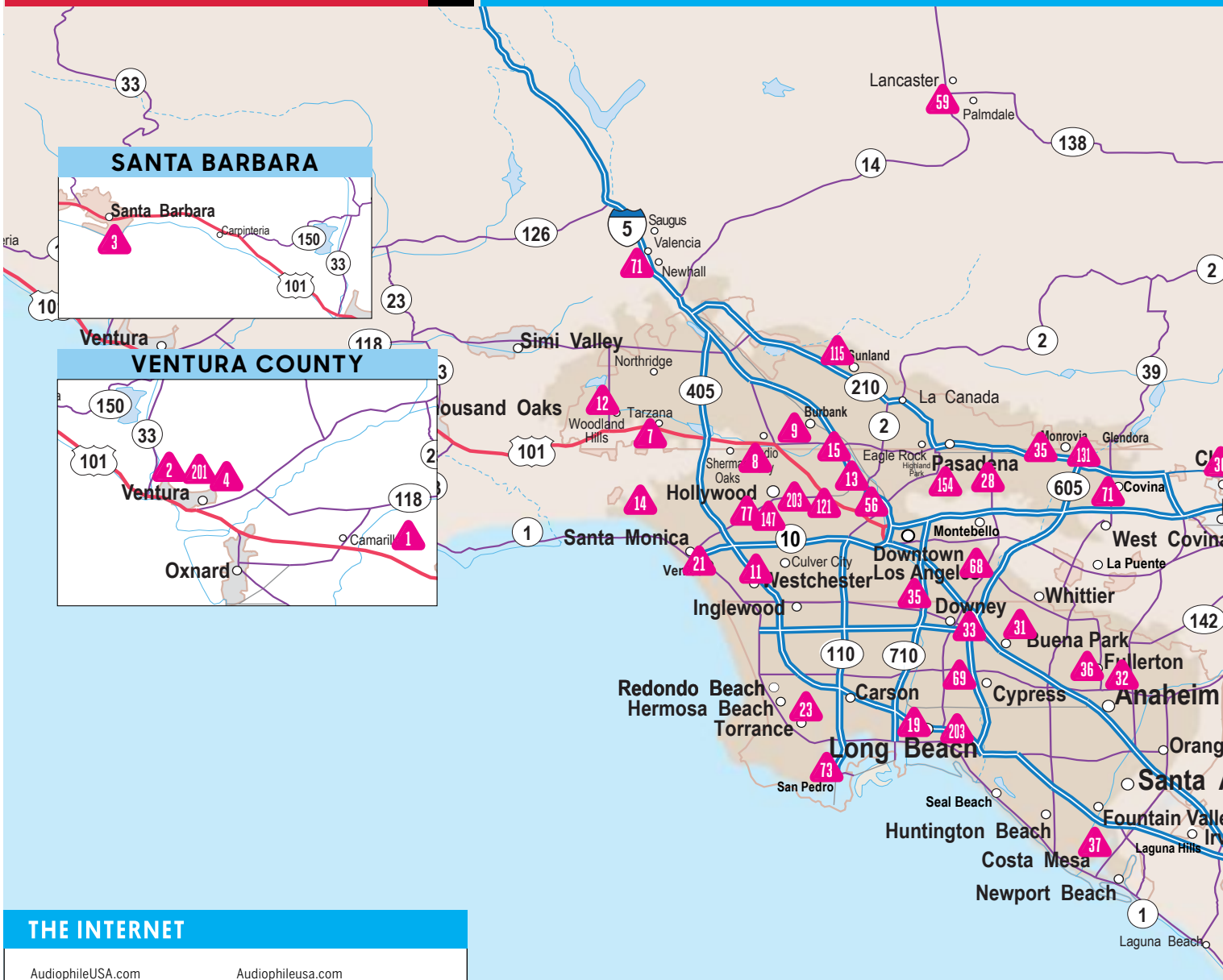

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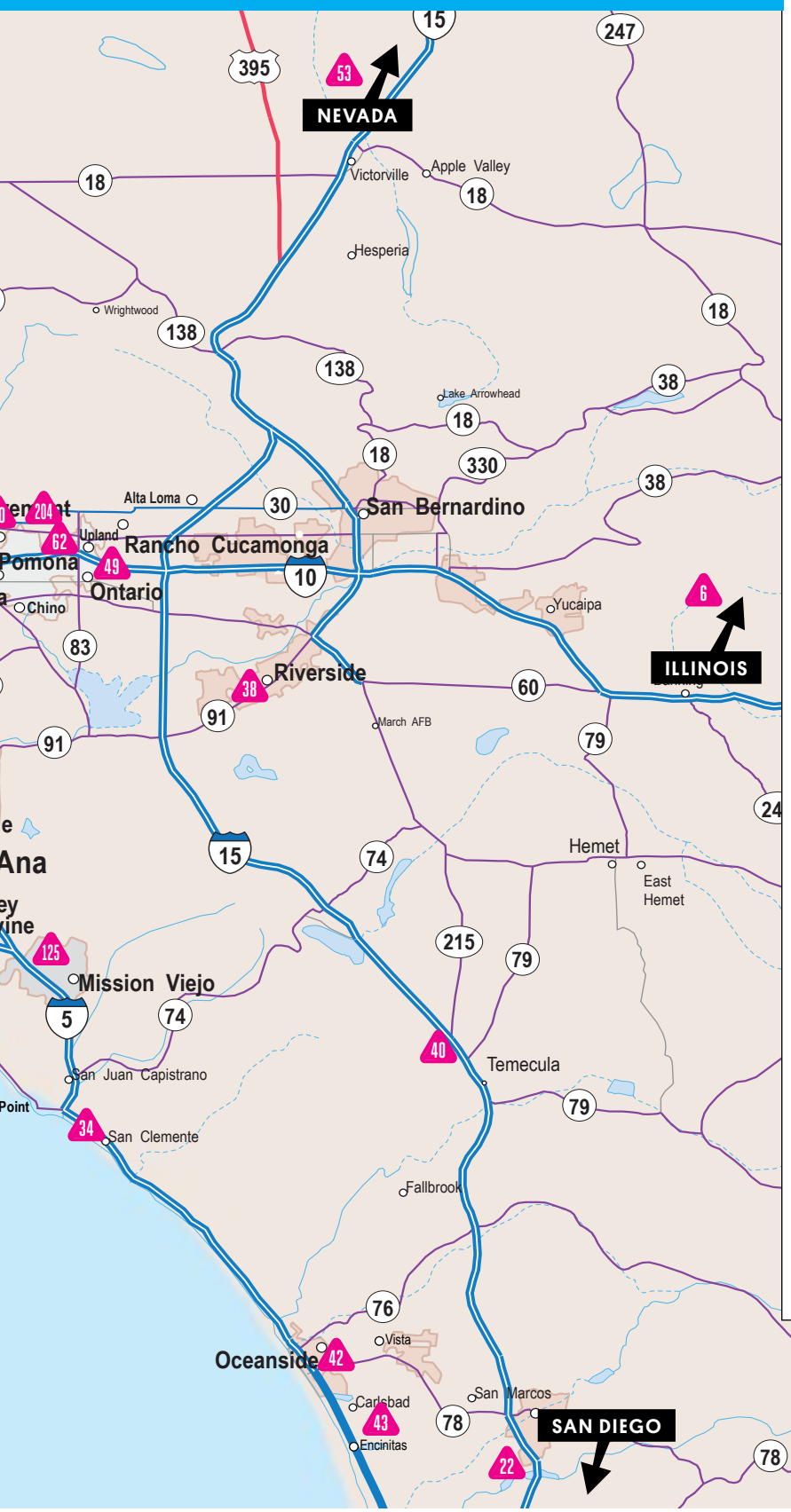
ER MAP | SOUTHERN CALIFORNIA AND BEYOND



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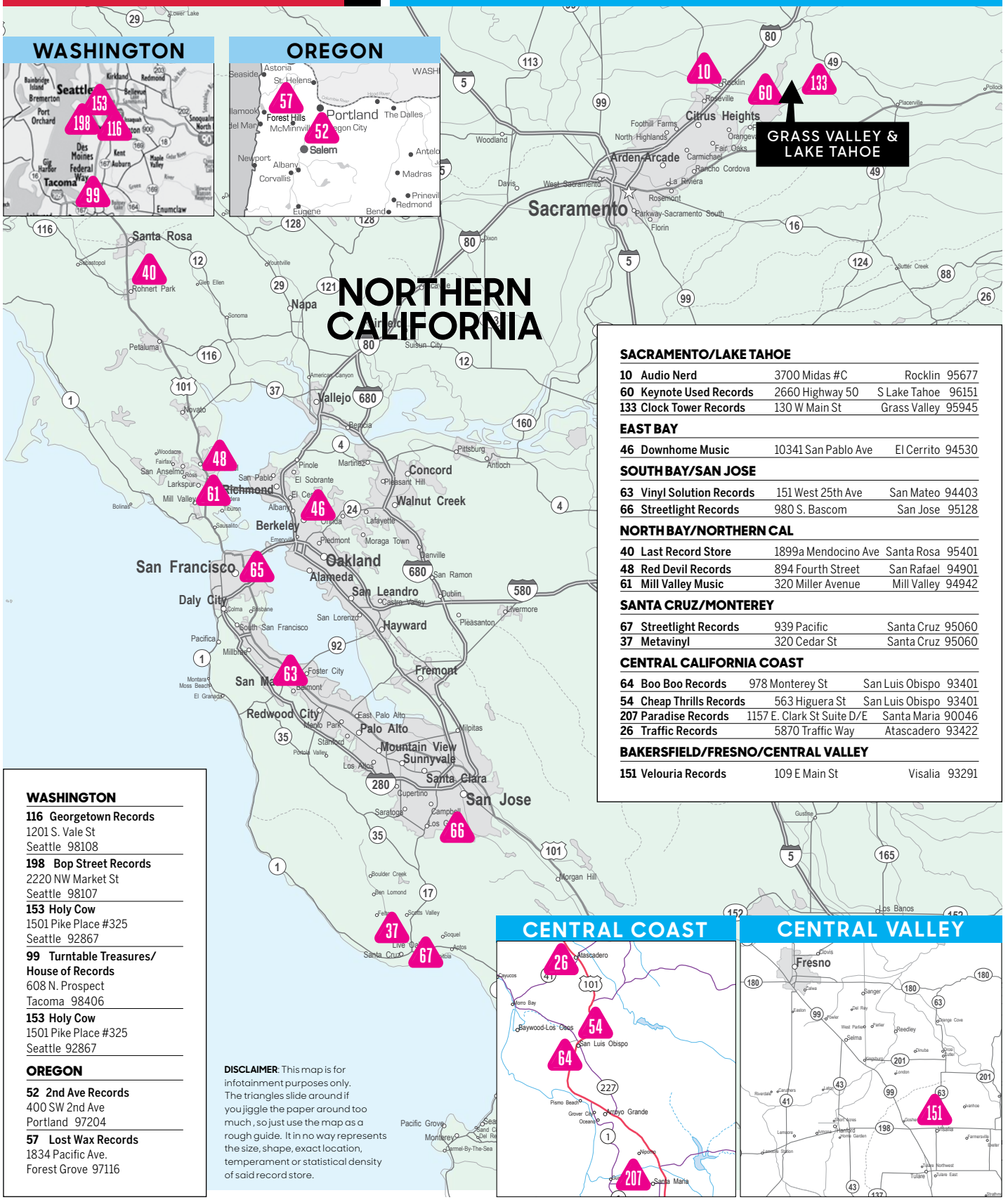
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30 Years of Sub Pop

Sub Pop, the magazine-turned-record-company that launched Nirvana and Soundgarden has (not) been going out of business since 1988

BY GILLIAN G. GAAR

ON APRIL 1, 2018, SUB POP RECORDS passed a milestone; the label turned 30. Indie music aficionados know that its history goes back much further — the very first Sub Pop release to feature music was *Sub Pop 5*, a compilation tape released in 1981. And the first vinyl album was the compilation *Sub Pop 100*, released in 1986. But it was April Fools' Day, 1988, when Bruce Pavitt and Jonathan Poneman officially took over the lease on Sub Pop's first office, and April 1st has been the label's designated anniversary date ever since — as seen in one of their early slogans, "Going out of business since 1988."

In fact, Sub Pop's business is fine, something Tony Kiewel, Sub Pop's co-president, attributes to Poneman's unflagging determination to keep the label afloat against all odds. Since Pavitt resigned from the company in 1996 (he remains a consultant), it's Poneman who's undertaken the heavy lifting, pulling the label out of a late '90s slump, and overseeing its resurgence with a wealth of acts that rival the Nirvanas and Soundgardens of the label's grunge heyday: the Shins, Postal Service, Fleet Foxes, the Head and the Heart.

Sub Pop started out as a fanzine called *Subterranean Pop*, issue one released in 1979 by Pavitt, who was attending Evergreen State College in Olympia, Washington. By issue 3, the name had changed to the snappier *Sub Pop*, and the zine's nine issue run included three cassettes; *Sub Pop 5*, *Sub Pop 7*, and *Sub Pop 9*. The cassettes featured indie acts from the Pacific Northwest and around the country; some who went on to bigger things include Steve Fisk (Pigeonhed, also the producer of Nirvana and Soundgarden, among many others), Calvin Johnson (Beat Happening, and the founder of K Records), and Jad Fair (Half Japanese).

Sub Pop was a collectable label from the beginning; a recent ebay seller was offering a complete set of *Sub Pop 1 – 9* for $3499.99 ("or best offer"). Or you could spend $34.95 and pick up Pavitt's book, *Sub Pop USA: The Subterranean Pop Music Anthology, 1980-1988*, which reprints all of zines (including the liner notes of the cassettes), as well as all of Pavitt's "Sub Pop U.S.A." columns he wrote for Seattle music magazine *The Rocket*.

Pavitt moved to Seattle in 1983, where he used the Sub Pop name for his Rocket column, as well as the name of the radio show he hosted on KCMU-FM. Then came *Sub Pop 100*, which featured up-and-coming indie acts like Sonic Youth, Scratch Acid, Naked Raygun. But Pavitt wanted Sub Pop's future releases to focus on the Pacific Northwest, which he viewed as a region of undiscovered talent.

Accordingly, Sub Pop's next records, released in 1987 were by Seattle acts; Green River's *Dry as a Bone* EP and Soundgarden's "Hunted Down" single. Pavitt next teamed up with Poneman, another Seattle immigrant (Pavitt was originally from Park Forest, Illinois, Poneman from Toledo, Ohio), who also had a keen interest in Seattle's music scene. Poneman borrowed $2000 to help with the release of Soundgarden's 1987 *Screaming Life* EP, then put up $19,000 to buy a 50 percent share in Sub Pop. The two young men were now officially business partners.

Sub Pop's founders understood the lure of limited edition releases among collectors, and from the very beginning it was common for the initial run of a record to be released on colored vinyl; the first 600 copies of *Screaming Life* were pressed on orange vinyl. They also created a series, the Sub Pop Singles Club, specifically designed to whet a collector's appetite, with subscribers paying a fee to get a year's worth of limited edition singles, without knowing what they were going to be — what Kiewel calls a "genius" way to generate cash flow. The first Singles Club release was Nirvana's "Love Buzz," released in November 1988. It's the record that still commands the highest prices of any Sub Pop release on the collector's market, selling for over $2000.

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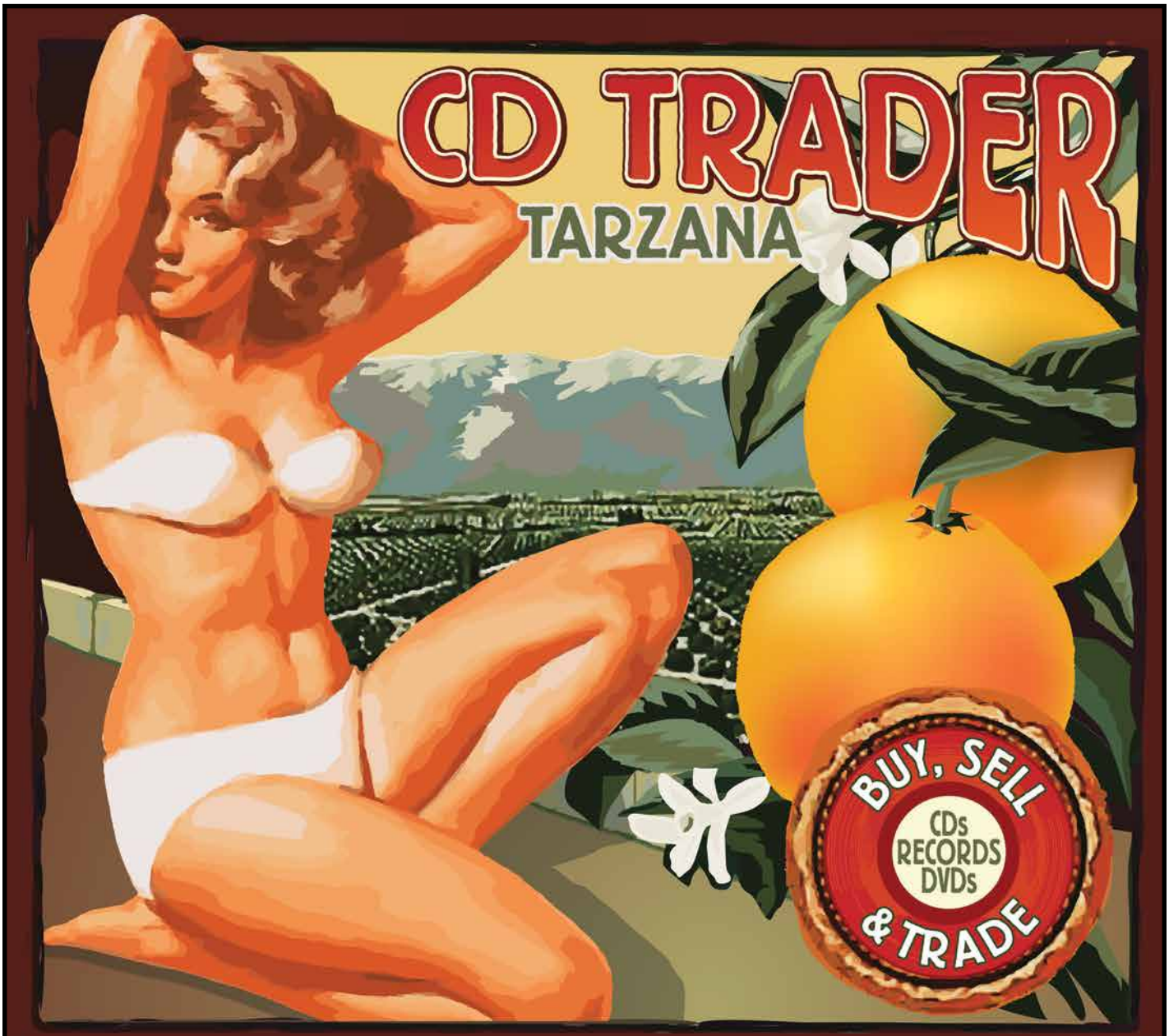

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The label also relished making as big a splash as possible with their releases. The 1988 *Sub Pop 200* compilation, for example, featured 20 tracks that would have easily fit on two albums. But Pavitt and Poneman wisely deduced that it would make more of an impact if the tracks were spread over three 12-inch EPs, packaged in a box with an LP-sized booklet, and pressed in a limited run of 5000 copies. It became the first release to get some substantial overseas press for Sub Pop; a write up in the London *Observer* by legendary British DJ John Peel. *Sub Pop 200* has since been released on CD; vinyl copies sell for around $100.

Sub Pop still presses runs of on colored vinyl today, as a means of boosting pre-orders on Sub Pop's website, or to encourage good first week sales at record shops, from collectors who want to be sure to get that lavender-colored edition of Cullen Omori's upcoming album *The Diet* before it sells out. Colored vinyl still has a cachet among collectors. Kiewel says when a band member posts a picture of their colored vinyl album on a site like Instagram, "We might see orders double. And that doesn't happen if you hold up black vinyl!"

And even though most music these days is sold digitally, physical media still holds a strong appeal. Though CDs became the dominant format for Sub Pop in the 1990s, the label never stopped releasing vinyl, which left them well positioned for the vinyl resurgence that began in the 21st century. The company's even gone back to releasing cassettes, despite having phased

them out around the year 2000. "You can do smaller runs and it's not cost prohibitive," Kiewel explains. "If you can sell through 200, it's worth making them."

Kiewel jokes that a CD resurgence is due, noting that thrift store bins that were once full of cheap used vinyl are now full of cheap used CDs. "Kids are going to figure out that a bunch of that stuff isn't on Spotify," he says. "CDs are punk as fuck."

The arrival of digital music upended the music industry, but Sub Pop proved to adapt to an ever-changing landscape. "We're in a sweet spot," says Kiewel. "We're small enough that we can change course pretty quickly. But at the same time we're an old enough company with a deep enough catalogue that we can also afford to weather some of these moments where things are uncertain. It's all just making sure that we are reaching potential fans in any way possible and every way possible. And not taking anything for granted in the way that we market these records or the way that we sell this music."

Recently Sub Pop's kept busy with releases by Father John Misty (*God's Favorite Customer*), and upcoming delights from Luluc (*Sculptor*), Deaf Wish (*Lithium Zion*), and Mass Gothic (*I've Tortured You Long Enough*). And if you're anywhere near Seattle this summer, check out SPF30 (the "F" stands for "Festival"), running August 10 and 11, featuring bands, comedy, and free shows. Come out and celebrate the little label that could, a company who's tongue-in-cheek modesty is reflected in their current slogan: "We're not the best, but we're pretty good."

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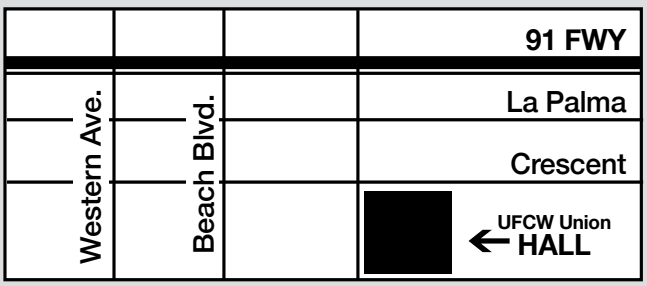

The Who Times Two

The Who Live at the Fillmore East 1968 and the 45th anniversary expanded edition of Pete Townshend's *Who Came First*

BY RICHIE UNTERBERGER

The Who performing in Chicago, 1975; L–R, Roger Daltrey, John Entwistle, Keith Moon and Pete Townshend.

WIKIMEDIA COMMONS, JIM SUMMARIA

FROM THE TIME KEITH MOON JOINED the band in 1964, the Who were renowned as one of the most exciting live acts in rock — if not the most exciting. It wasn't until 1970's *Live at Leeds*, however, that the group released a concert recording. And even in the numerous unofficial live recordings that have circulated for decades (the first actually dating back to 1964), nothing's emerged with decent fidelity from before April 5, 1968, when they played the first of two dates at the Fillmore East.

That concert — or much of it, at any rate — has long been heard by fans on bootlegs (taken from an acetate of recordings from both nights) that are missing a few songs from their set of the period, and on which a long fiery version of "Relax" is cruelly cut off in the midst of a lengthy instrumental break. Fortunately, however, the next night was taped too. Even more fortunately, Universal's now come out with a two-CD set of material from the April 6 show, plainly titled *The Who Live at the Fillmore East 1968*, near the fiftieth anniversary of when it took place.

Especially for those unfamiliar with the bootlegged material, the set will come as something of a surprise. Some of the songs are concise, faithful performances of the early hits that made them stars in their native UK and a burgeoning cult act in the US, including "I Can't Explain," "I'm a Boy," and their first substantial American hit, "Happy Jack." There are also a couple favorites from their second LP: the mini-opera "A Quick One (While He's Away)" and "Boris the Spider," probably the most beloved John Entwistle composition.

Yet there are also a good number of classic rock covers the group hadn't yet put on their records, and sometimes never would place on their discs. It's not too unusual to hear "Shakin' All Over" (which wanders into a riff from the Spencer Davis Group smash "I'm a Man" at one point) and Eddie Cochran's "Summertime Blues," both of which would feature on *Live at Leeds*, recorded just under a couple years later. Less expected are two other Cochran tunes, "C'mon Everybody" and the far more obscure "My Way" (so obscure, indeed, that it was mistitled "Easy Going Guy" on early bootlegs).

They also tackle "Fortune Teller," the Allen Toussaint-penned early-'60s New Orleans R&B classic (recorded in 1963 by fellow UK bands the Rolling Stones and the Merseybeats), disclosed in Pete Townshend's introduction to have been played for the first time at these concerts. And it shows — though it's a heavier arrangement than the Stones', the harmonies audibly falter at the end of the first verse.

There's also the off-the-wall "Little Billy," commissioned as an anti-smoking commercial by the American Cancer Society. Townshend announces it as a possible upcoming single, though it's hard to see it getting issued in the wake of their recent breakthrough US Top Ten hit "I Can See for Miles" (not played at this show, oddly enough). "Little Billy" didn't appear on a single, or at all until 1974's *Odds & Sods* collection.

Most adventurous of all are two songs stretched out way beyond the length of their studio versions. "Relax," a quasi-psychedelic highlight of late 1967's classic LP *The Who Sell Out*, gets extended to eleven-plus minutes (and you finally get to hear a full uncut version here), with some extended way-out wobbly Townshend guitar soloing, the riff from Tommy's "Underture" surfacing at one point. Not music to "Relax" to by any means, it's intense improvisation, with Townshend, Entwistle, and Moon rocking louder and harder than any other trios of the day, rivaled only by Cream and the Jimi Hendrix Experience in those departments.

A 33-minute "My Generation" — you read that right, 33 minutes, not three minutes — takes up all of side two. It's arguably too long, especially if you thought the 14-minute one on *Live at Leeds* was enough. It's certainly different, though, and a signpost to where the Who were going in their onstage act, which would get harder, louder, and longer as the '60s turned to the '70s. Also, different, though not much longer, is "A Quick One," which inserts the lyric "you are forgiven by the very act of creation" in its finale.

For those familiar with the bootleg from an acetate that Who manager/producer Kit Lambert made of performances from the Fillmore East shows, some of this new release will overlap with what they already have, though the fidelity's better. And the absence of the April 5 cuts that did make it onto the

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acetate means you don't have to throw away that boot yet, though the April 6 versions are similar.

In all, however, it's a fine and worthy document of the Who as they made inroads into the United States and moved away from their power pop base to a heavier, more spontaneous approach, onstage at any rate. It was mixed from the original four-track tapes by longtime Who sound engineer Bob Pridden (who was already working as the band's soundman at the actual Fillmore East shows). Bob spoke to me about the material shortly before its release.

"The band was so hot at that time," he enthuses. "They were going through a transition period from breaking America [the shows coming at the end of a six-week tour], working hard at it, plus getting away from the singles era into an album era. The band was very, very tight, mainly because we were working so much.

"They were stretching out and jamming a bit more and opening up. They were not just playing it the same as the record. They were stepping out and extending the things. Pete was playing a lot of guitar solos. It was jamming inserted into some of the songs."

When Pridden heard the bootleg made from the acetates, he admits, "I was horrified at it. It was terrible. I couldn't listen to it. I probably wanted to cut my wrists. It was awful." But "then they produced the four-tracks for me to listen to, and as we progressed along, cleaning it up, it started to dawn on me how special that gig was. Because it was numbers like 'Relax,' 'My Way' — the Eddie Cochran number — and the first time we ever played 'Fortune Teller.' And it's probably one of the first times that we recorded, live, the mini-opera ['A Quick One']. It was probably one of the first times they played 'Boris the Spider' on that tour as well."

What were the biggest challenges in working with nearly half-century-old tapes? "Cleaning it up and making the tape present-

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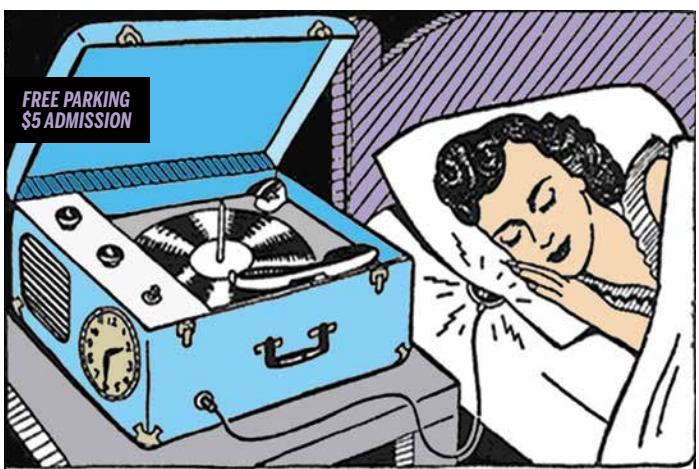

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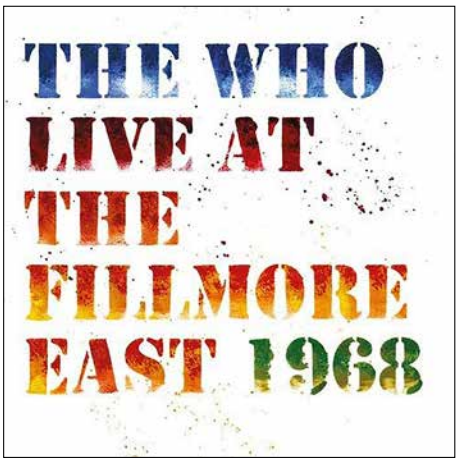
able for me to mix was the longer job," he responds. "It was a pretty messy recording. There was quite a bit of leakage. The first two tracks ['Substitute' and 'Pictures of Lily'] were missing, they weren't recorded. I thought, 'My god, what have we let ourselves in for? This really needs cleaning up, it really needs a lot of work.' I left Richard [Whittaker] with that; he said, 'I'll sort that out and give you a call to come and mix it.' It was an excellent salvage job, thanks to Richard. Mixing it was a delight, once we sorted it out. We managed to pull it off. This was turning from an ugly duck to a bloody swan."

Lambert might have recorded the shows with an eye to putting out an album, at a time when the Who's live act was both already becoming legendary and showing facets of the band that weren't fully evident on their studio recordings. Why wasn't it released in 1968? "I don't think it was ever meant to be an album, to tell you the truth," Pridden muses. "I knew it was being recorded, but I didn't know what for. It certainly wasn't recorded to be an album, I know that for a fact. Because we hadn't even thought about it then. It had been talked about, but making a live album didn't come along until a bit later, when we did the groundwork for *Live at Leeds*. It would have been like a year or two later that we started thinking of a live album."



As someone who's heard more live Who than just about anyone, how would Pridden compare *Live at Leeds* with *Live at the Fillmore East 1968*? "I think Live at Leeds is much better recorded album, definitely," he declares. "To me, it was a great album. It's a whole different period. This is much rawer, and more ragged around the edges. That's what I liked about these things. And it's so much energy there. Although *Live at Leeds*, there's a lot of energy too. I thought *Live at Leeds* is definitely a better album, but this is jolly well up there with it."

OTHER WHO NEWS: WHILE THERE are no other Who catalog projects on the horizon this year, in April Universal also released a two-CD expanded edition of Pete Townshend's fine 1972 debut solo album, *Who Came First*. The first disc is a remastered (by Townshend and longtime Who associate Jon Astley) version of the album. These songs gave Pete the chance to present rather gentler, more introspective tunes than he usually penned for the Who. He could also be the primary (as opposed to the occasional) lead singer in his thin, high, wavering, yet engagingly heartfelt voice.

In addition to his own quality versions of songs that were also recorded by the Who (the *Who's Next/Lifehouse* outtakes "Pure and Easy" and "Time Is Passing," and the non-LP Who single "Let's See Action"), there are also somewhat uncharacteristic ventures that could have only found a place on an extra-curricular project. Some of these served as reflections of his spiritual beliefs. Townshend buddy (and fellow Meher Baba devotee) Ronnie Lane takes lead vocals on the rustic-but-rousing "Evolution"; the lovely solo piano meditation "Content" is a poem by another Meher Baba follower (Maud Kennedy), set to music and sung by Townshend; and "Parvardigar" is adapted from Meher Baba's "Universal Prayer," again set to music and

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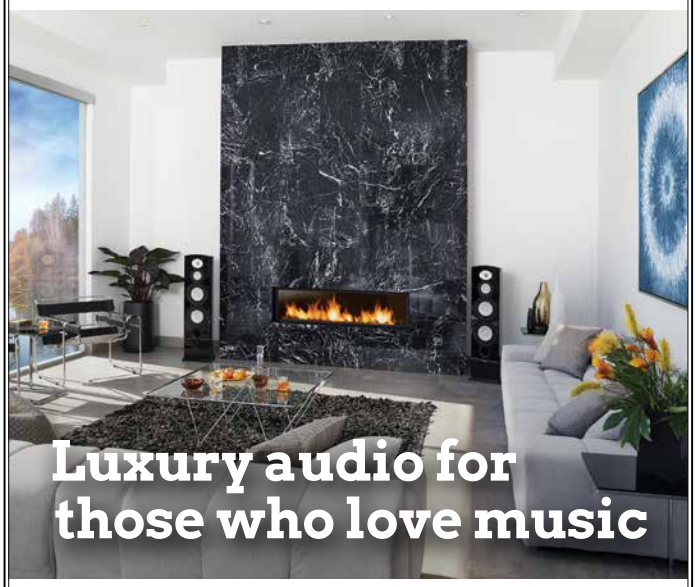

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CONTINUED FROM PAGE 36

sung by Pete.

In a different vein, the utterly unexpected "There's a Heartache Following Me" covers a smash hit by middle-of-the-road country star Jim Reeves, as it was one of Meher Baba's favorite songs. For those who just wanted a good old Townshend-like tune, there's "Sheraton Gibson," his lilting ode to missing home on the road.

Of more interest to major fans is the second disc, which has no less than seventeen bonus tracks, some of them previously unreleased. The first seven songs all appeared as bonus cuts on Hip-O's 2006 extended edition of *Who Came First*. Six of those were taken from 1970s various-artist LPs primarily circulated within the Meher Baba community (though these were naturally quickly bootlegged).

Although sometimes more primitively produced than the *Who Came First* tracks, these were generally in the same league and of the same vibe, highlighted by Townshend's solo version of the Who hit "The Seeker"; the languid, melancholy "Day of Silence," which easily measured up to the best of *Who Came First*; "Mary Jane," a country-flavored hoedown not far in tone from Ronnie Lane's similar efforts of the same era; and a left-field, but quite good, version of Cole Porter's "Begin the Beguine" (another of Meher Baba's favorite songs). A wholly instrumental, synthesizer-dominated arrangement of "Baba O'Reilly" — again taken from one of the limited-press Meher Baba LPs — is a welcome additional presence here, especially as it hasn't been used as a bonus cut on previous Who Came First CDs, though the bluesy outtake "I Always Say" is pedestrian.

That leaves nine previously unreleased tracks, and while those are the main attractions for Who/Townshend completists, they're also not as interesting as the other extras. "The Love Man," a nice slice of assertive romanticism, is subtitled "Stage C" as (according to Townshend's liner notes) "it is a penultimate 'stage' in my reel-to-reel

recording method," though it's not too different from the version used as a bonus cut on previous expanded editions. A variation on "Content" subtitled "Stage A" has a plainer arrangement than the LP version and suffers from its sparseness.

There's also a ghostly, largely instrumental version of "Day of Silence" that doesn't measure up to the one that made the cut. An alternate of "Parvardigar" has a bridge/interlude between some verses and is missing the synthesizer doodlings and percussion that punctuate the *Who Came First* track, sounding more intimate and low-key, if less creatively adorned. And there's an incomplete solo acoustic take (still lasting four minutes) of "Nothing Is Everything," aka "Let's See Action."

Disc two closes with four songs that haven't previously been attached to *Who Came First* editions in any form, though a few don't really belong here. We finally get to hear the pleasing, if non-earthshaking, wistful midtempo folk-rocker "There's a Fortune in Those Hills." The May 14, 1970 issue of Rolling Stone described it as a "slow wailing country song" earmarked for the Who's next studio LP, though this is the first time it's circulated in any guise.

The final three tracks have more tenuous connections to the early-'70s era in which the actual *Who Came First* LP was cut. "Meher Baba in Italy," the title theme for a 1976 film Townshend produced about Meher Baba's times in Italy, is a pleasant but minor instrumental combining synthesizer washes with guitar, sometimes simu-

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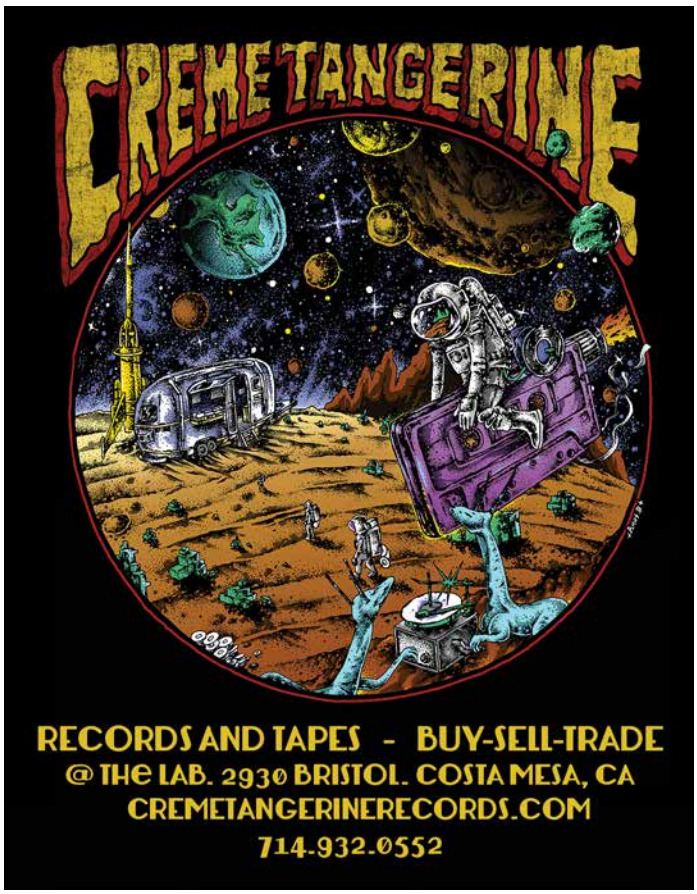

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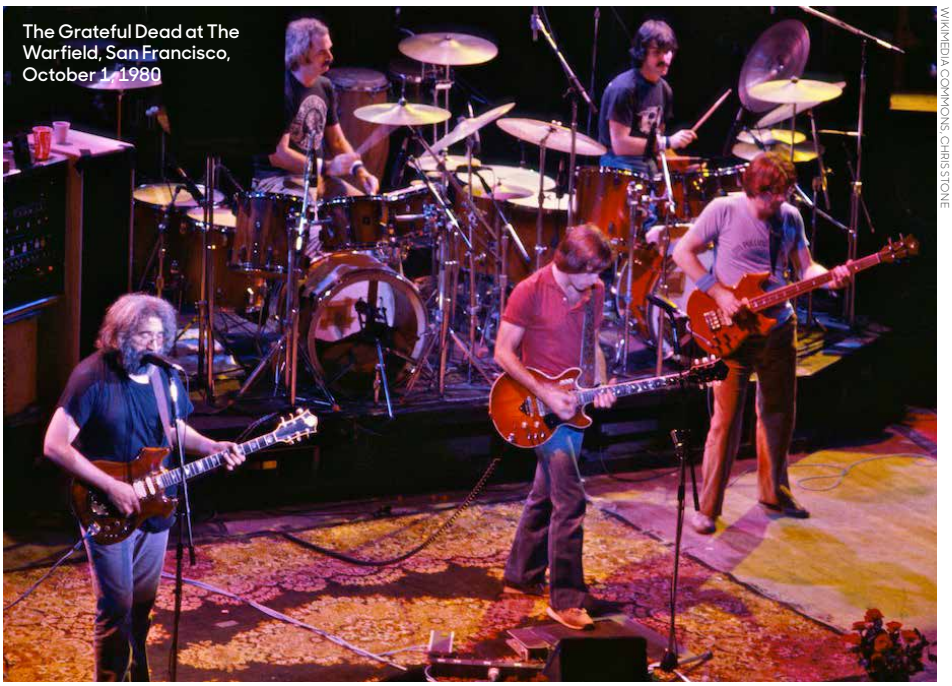
Both Sides of The Dead

Rhino's *The Grateful Dead: Anthem of the Sun* 50th Anniversary Deluxe Edition presents the original and "psychedlic" recordings in one package

BY RICHIE UNTERBERGER



The Grateful Dead at The Warfield, San Francisco, October 1, 1980

WIKIMEDIA COMMONS, CHRIS STONE

THE GRATEFUL DEAD, AS THE BAND themselves acknowledged in the recent *Long Strange Trip* documentary, valued their live performances more than their studio work. Indeed, for many listeners, they were more of an experience than a recording act. To their credit, however, they did try to achieve something on their second LP that wasn't possible in live performance, or even on a live album. For 1968's *Anthem of the Sun*, they combined several live and studio performances — not just presenting some concert tracks and some studio tracks, but blending parts of multiple live and studio recordings together in each of the five songs.

As if this isn't complicated enough, there are two different mixes of the album. The original 1968 version — often referred to as the "psychedelic" mix — was supplanted by a new, somewhat more conventional one done in 1971 by bassist Phil Lesh. For many years, the psychedelic mix was the rarer, more expensive one to acquire in the US, though this changed in the CD era. UK pressings of the LP continued to use the original mix, and CD reissues also used the psychedelic mix — but recent digital and HD releases used the 1971 mix. It's been annoyingly hard for collectors to keep what's where straight.

It makes sense, then, that Rhino's two-CD fiftieth anniversary deluxe version of *Anthem of the Sun* presents, finally, both mixes in one package. To tempt those who already have both, there's also a previously unreleased October 22, 1967 live show from Winterland in San Francisco. This is the first known recording of the Dead with Mickey Hart, who'd joined as their second percussionist just the previous month.

Some Deadhead literature plays up the difference between the two mixes as if they're almost two entirely different albums, a la how some Velvet Underground fanatics hear two almost entirely different albums in the different mixes ("closet" and conventional) of their self-titled 1969 LP. In truth, however, it's not going to strike many listeners as enormously different, particularly those that aren't audiophiles or keeping scorecards on the minutiae of each track.

It's likely that more Dead fans will prefer the "psychedelic" mix, if only because it more explicitly mirrors the actual psychedelic experience. Not only aren't there many songs— there are only five tracks, all but one between seven and twelve minutes long — but these cuts aren't normal "songs" at all, in the usual sense of the word. They're more like fragments that slide in and out of jams and experimental, sometimes chaotic passages that verge on the atonal. This was done long before surround sound, but there's a sense of the elements of the tracks swirling around each other, much like elements of the mind might during altered states, or at least during drifts in and out of consciousness.

That's admirably adventurous, but also missing memorable tunes. Parts of these songs (especially "Alligator") draw on the frequent blues-rock base of their earliest work; parts of some, like "That's It for the Other One," hint at the spacier folk-rock of their next albums; and the sole short track, "Born Cross-Eyed," is nonetheless almost defiantly weird in its nonstop shifts of tempo and melody, decorated by bursts of trumpet and odd keyboards. The Dead got into more straightforward, accessible songs on some (but by no means all) of 1969's *Aoxomoxoa,* and much more so by 1970's *Workingman's Dead* and *American Beauty*. But that wasn't high on their priority list for *Anthem of the Sun*.

Still the band, or at least Lesh, seemed to be making an effort to shape *Anthem of the Sun* into something more accessible with the early-'70s remix. You can't make an album like this into something as accessible as *American Beauty* no matter how much remixing you do, however. It remains essentially similar to the earlier version in its sprawling eclecticism, in both sonics and structure.

Specific variations aren't blatant, with a few exceptions. Most notably, "Born Cross-Eyed" ends not with a repeated vocal phrase abruptly fading into nothingness, but a sustained booming E-chord, as kind of a mini-"A Day in the Life"-like finale. "Caution (Do Not Stop on Tracks)" is almost a minute shorter, trimming the slow fade into silence.

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WIKIMEDIA COMMONS, GENE PUGH

Loretta Lynn, on tour, 1975 – just one of the country artists profiled in the *Cocaine and Rhinestones* podcast

Cocaine and Rhinestones

BY SUZANNE RUSH

EVERY EPISODE OF *COCAINE and Rhinestones*, the addictive podcast about twentieth century country music and its makers, begins with creator and host Tyler Mahan Coe claiming "I've heard these stories my whole life. As far as I can tell, here's the truth about this one."

In just the first season, Coe — son of David Allan Coe of "Take This Job and Shove It" fame, and who began playing with his father's band when he was 15 — digs into the histories and mysteries of Loretta Lynn, Ernest Tubb, Bobbie Gentry, Merle Haggard, Spade Cooley, Wynonna Judd and Rusty and Doug Kershaw, to name only a few. While he frequently reveals that there's more than one kind of dirt in the country, he remains refreshingly respectful to the above- and below-the-line country stars he covers.

Coe's style is endearingly bookish. The stories are deeply researched and filled with the kind of peripheral insights that carefully set up a subject's humanity before launching into particular incidents which may, or may not, paint them in a flattering light. Half the fun of his storytelling comes when he gets involved in an intricate side story — or when he waxes philosophical — because those asides invariably create significant, often contemporary context.

In one three-part segment about the song "Harper Valley PTA," he tells the individual stories of the 1968 hit song's producer Shelby S. Singleton, singer, Jeannie C. Riley and songwriter Tom T. Hall. While that might sound like more than you want to know about one song, in Coe's deft hands even a non-country fan will want even more.

All 14 episodes are filled with the music being discussed and Coe's website contains liner notes with links to those songs. The site also includes full show transcripts, videos and bibliographies — so you can do your own sleuthing.

For those who merely want to sample a few stories, episodes also feature recommendations, like this one for the show about The Louvin Brothers: "for fans of: singing, physics, the Radiolab podcast, mandolins and Roy Acuff." Or this witty note in the introduction to the Loretta Lynn piece: "recommended if: you don't like Barbra Streisand."

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CONTINUED FROM PAGE 40

Overall, the psychedelic mix is considerably heavier on the high end, with a harsher and tinnier timbre. The more bottom-heavy remix might make for more comfortable listening, but is missing the more anxious, brittle, and, some would say, thus more psychedelic edge of the original.

If you want somewhat more approachable, song-oriented Grateful Dead from the same era as the early *Anthem of the Sun* sessions, it's on the bonus disc of October 22, 1967 live recordings. "Somewhat more" is a key phrase here, though, as some of this is plenty distended, especially by 1967 standards. On the relatively safer side are a couple reliably straightforward renditions of a couple folk covers from their debut LP, "Morning Dew and "Cold Rain and Snow." Straight blues-rock is also here in Jesse Fuller's "Beat It on Down the Line" (also done on their first album), the standard "It Hurts Me Too," and a twelve-minute "Turn On Your Love Light," showcasing Pigpen's vocals between the lengthy instrumental breaks.

A couple cuts, however, point toward the directions the Dead would explore on their next album. "New Potato Caboose," one of *Anthem of the Sun*'s songs, wasn't done by the group much onstage, and this live version has more of a straightforward blues-rock arrangement, though at almost ten minutes, it goes on too long. At almost fifteen minutes, "That's It For the Other One" doubles the length of its studio counterpart and has some different lyrics. It's by some distance the most forward-looking performance of the live set, and if it goes on too long too, well, it's not atypical of how the band would stretch out their material in concert.

While this deluxe edition offers a lot of music, it could have been more comprehensive. The short single version of "Dark Star" was recorded during the *Anthem of the Sun* sessions (and actually issued on 45 a few months before the album), but isn't here, though maybe it's being saved for use as a bonus track on a different deluxe edition. The alternate version of "Born Cross-Eyed" on "Dark Star"'s B-side with added feedback is also missing, though it shows up as a bonus track on a couple previous CD reissues.

Of course, there are also plenty of other live recordings from the time, but adding a lot of those would have submerged the album itself. This does the job of presenting the essential core — two cores, really — of *Anthem of the Sun*, as well as concert material that, if not wholly representative of what the band set out to achieve with the record, at least doesn't duplicate what's available on other official releases.

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Joe Pass – Encore in '64

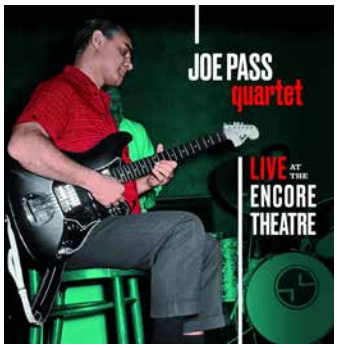
BY ARMAND LEWIS

IT'S OFTEN SAID THAT PRACtice makes perfect. There are few better examples of that fact than the music of guitarist Joe Pass. At his father's insistence, Pass practiced for roughly six hours a day starting at age nine. By age fourteen, he was helping support the family by playing local professional gigs. Decades later, *New York Magazine* would say of him, "Joe Pass looks like somebody's uncle and plays guitar like nobody's business."

A player of truly virtuosic technique, Pass unfortunately did not progress much in his early adulthood due to addiction problems. After spending much of the 1950s in jail, Pass checked himself into the Synanon rehabilitation center in Santa Monica California to finally get sober.

This led to his appearance on the LP *Sounds of Synanon* (1962), which was produced by Pacific Jazz Records utilizing musicians receiving treatment at the facility. His playing on the LP lead to regular employment on many Pacific Jazz sessions: including albums by band leader Gerald Wilson, organist Richard "Groove" Holmes and pianists Clare Fischer and Les McCann. The label also quickly recorded Pass' first LPs as a leader.

These first two LPs (*Catch Me* and *For Django*), along with other small group sessions Pass lead for Pacific Jazz between 1963 and 1964 cemented his reputation as a master, though Pacific Jazz was remarkably lax in recording him as a leader. To this end, Pass' first "live" recording from February 6th, 1964 languished in Pacific Jazz' vaults for over seventeen years until briefly issued on LP by Blue Note.



The album initially released as *Joy Spring* in 1981 has now been expanded to include four additional tracks from that February 1964 date as well as several other lost gems from earlier that year and makes its reappearance as *Joe Pass Quartet – Live at the Encore Theatre* (Phono 870282).

Pass loved playing live and it shows in this quartet date, which also features pianist Mike Wofford, bassist Jim Hughart, and drummer Colin Bailey. The guitarist is really in his element with a program of bebop classics, including Clifford Brown's "Joy Spring," Charlie Parker's "Relaxing at Camarillo" and Milt Jackson's "Bag's Groove." Likewise, on the standards "Some Time Ago," The Night Has a Thousand Eyes" and "There Is No Greater Love."

By 1964, Pass had clearly defined his technique. As bonus tracks, this CD features three tunes recorded in August of that year, possibly for inclusion on the *For Django* LP, which utilized the same group. This brief session (only four short tracks were recorded that day) consisted of Hank Williams country tunes featuring John Pisano on rhythm guitar. The three selections included here, a jazz version of "Jambalaya," which is truly infectious, and the bebop renditions of

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Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

SUNDAY, JULY 8

Santa Ana, CA. Beat Swap Meet . 307 N Spurgeon St. (714) 404-7568. beatswapmeet.com Free. All . 12-6pm

SUNDAY, JULY 15

Los Angeles, CA. Smorgasburg LA Record Fair, 777 Alameda St. (213) 973-7927. beatswapmeet@gmail.com Free. All Ages. 10am-4pm

Hillside, IL. Chicagoland Record Collectors Show. Best Western, 4400 Frontage Rd., Hillside IL.

Smorgasburg LA Record Fair takes place on Sunday, July 15

Midwest's largest vinyl show. Early bird fee $10. Early bird time 5:30am. $3 , 9am-4pm , 630-898-1533

SATURDAY, JULY 21

New York City, NY. The NEW YORK CITY Record & CD Show. The Watson Hotel, 440 W. 57th Street (Between 9th & 10th Aves.). 10am-4pm, 973-209-6067. www.showsandexpos.com. Get on the email List for discount admission!

SUNDAY, JULY 29

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall, 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

SUNDAY, AUGUST 5

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd., Pasadena. 8am-3pm. FREE admission. Parking $2

SUNDAY, AUGUST 19

Los Angeles, CA., Smorgasburg LA Record Fair, 777 Alameda St. (213) 973-7927. beatswapmeet@gmail.com Free. All Ages. 10am-4pm

SUNDAY, AUGUST 26

San Francisco, CA. KUSF.org Rock 'N' Swap USF Campus, McLaren Center, 2130 Fulton St. $3 7am-4pm 415-422-2836

SUNDAY, SEPTEMBER 2

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

SATURDAY, SEPTEMBER 15

Los Angeles CA. LA Record Fair. Ali Banquet Halls. 3420 West Jefferson Blvd. Free Parking $5 Admission. 12-6pm larecordfair@gmail.com

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lating mandolin-like patterns suitable for cruising canals on the gondola. The solo acoustic performance of Quadrophenia's "Drowned" was recorded live in India by an Australian film crew in 1976, featuring mighty hasty strumming and, of course, Townshend's vocal in place of the familiar one by Roger Daltrey on the Who's version. The live performance of "Evolution" that concludes the set was recorded at a Ronnie Lane memorial concert in 2004, and it's obvious from the deepened voice of Townshend's spoken introduction how much time has passed since the rest of the material on this release was recorded.

Although this 45th anniversary deluxe edition of *Who Came First* is the longest version of the album yet released, it's not definitive. It's missing "Lantern Cabin," a nice delicate, moody piano instrumental (first released, like "His Hands" and "Sleeping Dog," on the 1976 Meher Baba tribute LP With Love) that's appeared on previous *Who Came First* expanded editions. Certainly, it should have been given precedence over the live performance of "Evolution." Even hardcore fans might feel short-changed by the relative paucity of actual brand new material on the two-CD set, though that's the way it often is with deluxe anniversary editions.

At least you get lengthy new liner notes by Pete Townshend with track-by-track details, though unfortunately these don't reprint the brief track notes penned by Pete on the back cover of the original LP. (The notes also present Mike McInnerney's memory of how he came up with the Wave painting that was part of the original LP's artwork; the painting is included in this expanded edition as a foldout poster.) And if you want to read more from the Who, Roger Daltrey's autobiography is due in the fall.

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"Cold Cold Heart" and "You Win Again," makes one wonder why this session was not added to in order to fill out an entire album at the time.

Joe Pass would remain in semi-obscurity for rest of the 1960s, recording as a sideman on other people's albums, doing studio work on TV shows as well as recording several LPs under his own name for Pacific Jazz's sister label World Pacific. Most of the World Pacific LPs (with the exception of the excellent *Simplicity* LP) would be quickly and deservedly forgotten — keeping Pass hidden from all but the patrons of local jazz clubs around Los Angeles.

But in 1973, producer Norman Granz showcased Pass in a series of LPs on the Pablo label — starting with the classic LP *Virtuoso*. Once under contract to Pablo, Pass recorded at least forty LPs under his own name and appeared as a sideman on countless other Pablo LPs including

Joe Pass, 1974

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many by Oscar Peterson, Zoot Sims and Ella Fitzgerald. With Pablo thoroughly documenting the last twenty years of his career, *Live at the Encore Theatre* fills out the earlier years of a truly remarkable jazz guitarist.

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